MADAME DE STAEL.

LADY RLENNERHASSETT'S BOOK.

MADAME DE STAEL, HER FRIENDS AND HEB IN-FLUENCE IN POLITICS AND LITERATURE. By Lady Biennerhassett, with portrait. Translated by J. E. Gordon Cummings. In three volumes, 8vo. London: Chapman & Hall.

The translator of these volumes states in a prefaory note that they are " a slightly abridged translation of Lady Blennerhausett's work," though in their present form they amount to some 1,600 pages. The reader has some ground for complaint on the score of diffuseness and discursiveness. The author may be right in holding that " the portrait of this wonderful woman could only be examined in connection with the framework of the current thoughts and events surrounding her," and that, owing to the difficulty of separating Madame de Stacl's personal history from that of her surroundings, the various attempts, especially the English attempts, to produce an exhaustive and lifelike portrait of her have utterly failed"; but certainly Ledy Blennerhassett's large canvas includes too many figures not to detract seriously from the clearness and unity of the work. As a treasury of historical facts indeed these volumes are invaluable, and whoever hereafter writes on Madame de Stael will have to consult them freely. But they are too much a history of an entire period to constitute a satisfactory biography. The reader whose main purpose is to comprehend the character, genius and actions of the central figure finds it necessary to pick out here and there widely separated partial estimates and fragments of narrative, and painfully to piece them together, for the author attempts no summarized view of her subject, and gives so much space to the description and analysis of scores of other important personalities as to produce a feeling of bewilderment and confusion, and to diminish the effect which a better-arranged and less voluminous narrative would have created.

The work is monumental, but it is not the biography of Madame de Stael which is still wanting, and which Lady Blennerhassett intended to write. It would be possible, by careful and judicious condensation, to evolve such a biography from these overloaded pages, and such a book, in the confines of a single volume, would be well worth undertaking. As it is, the author has, with true German industry, written what is almost a new history of the Revolution. She in fact includes in her survey the close of the reign of Louis the Fourteenth and the period of the Restoration. Not only is Madame de Stael's history recorded, but that of the whole Necker family. Almost a hundred pages of the first volume are taken up with an account of what happened before Madame de Stael was born; and a whole gallery of carefully elaborated full-length portraits of her contemporaries might be extracted from the work. With all her patient labor, it may be questioned, moreover, whether a clearer idea of the subject of this biography may not be derived from Sainte Beuve's paper in his "Portraits de Femmes"; for there' at least we have the woman before us constantly, and are not called from the study of her to examine a hundred other people, whose characters no doubt deserve contemplation, and whose actions it is necessary to understand if we wish to grasp the full significance of the period, but who, in the circumstances, should be subordinated to the main object-which, after all, is the interpretation of one woman, and not of a crowd.

The deep interest which attaches to Necker's daughter centres upon the fact that she represents, more exactly than any other person, the purest and the least impractical aspirations towards political liberty of her time. Possessed of a singularly masculine intelligence, by no means of the standard French type, but characterized by a Tentanic solidity and an English clearness, her Gallie quickness and subtlety were so blended with these more substantial qualities as to produce a rare fertility in ideas, and an equally rare acuteness of judgment. Of the last her work on Germany is a signal proof, of the first her political views, save during her earlier years, are sufficiently illustrative. Educated in the school of Jean Jacques Rousseau, it was natural that she should begin life with erroneous ideas concerning the possibilities and the direction of political and social reform. Familiarized from youth with the abuses of the old regime, she could not be mistaken in the conviction that whatever might succeed that system stood condemned. She shared the vague theories of regeneration which in her youth were current in the higher circles of French society, and she as it was the Revolution of 1789. In this her position somewhat resembled Lafayette's; but her mind was more elastic and receptive than his, and continued to develop and to adapt itself changing conditions long after his views had finally crystallized into a set conservatism.

The Jacobin domination and its results opened her eyes, and as from the safe retirement of Coppet she watched with ever increasing grief, dismay and horror the progress of the Torrorists she was forced to acknowledge that she had failed to understand her countrymen, and had overestimated both their intelligence and their patriotism. The Terror was the most fearful illustration of factional greed and selfishness that modern history affords. Its parallel may be found in the annals of the Greek Republics and municipal governments, but nowhere else. All thought of freedom was put aside during the Jacobin ascendancy, and the guillotine was kept at work, not, as was pretended, to punish treason and to destroy the enemies of the Revolution, but to sustain a hideous tyranny which had erected itself upon the ruins of the monarchy In face of the facts the contention that the Jacobin leaders were in any true sense moved by love of country is preposterous. They were the most unscrupulous band of egotists the world has ever seen, from Robespierre down. They were, moreover, a band of poltroons, for the wholesale slaughter which they systematized had no other object than the security of their own heads. The rigorous cruelty and undiscriminating employment of murder which characterized the Terror seem to have cowed Madame de Stael. She may well have been silenced by the reflection that intellectual recourse is futile when the only reply to argument is the use of the guillotine During this period, at all events, she employed all her resources in rescuing condemned or imprisoned friends, and in mitigating the sufferings of the fugitives who in a majority of cases had lost all their property, and often all their relatives and friends. Here the woman was supreme; the

philosopher and politician sank out of sight. The Ninth Thermidor, in relieving the strain, seemed to invite her once more to take part in public affairs. Her influence was that of the Salon at this time, and, in fact, until the close of the Revolution. It is an evidence of the solidity of her intelligence that the ghastly experience of Jacobin rule did not cause her to revolt against the Revolution itself. With many of her friends who had previously held progressive views, the end of the Terror seemed the proper signal for a return to the monarchy. They stipulated, indeed, for constitutional monarchy, but the constitutional experiments of France had not been of a kind to ally the memory of them with bright hopes for the future in that direction. Madame de Stael, after the Ninth Thermidor, declared for a republic, notwithstanding all that had passed She saw that the Terror was not an argument against popular government, but an illustration of the dangers inherent in anarchy. The spirit which engendered its successes was identical with that which inspired the Commune in 1871. It was not an experiment in government of any kind. It was a desperate attempt to keep a faction in power by sheer force. In short, the Terror was strictly speaking, a side-issue, and, though it might be, and has been, used as evidence that the whole French people were incapable of self-government. its bearing upon the question-what form of government was preferable-was insignificant. During the Gordon Riots, in London, the whole machinery of the Administration was paralyzed for several days, and crime was rampant in the streets of the metropolis, though no gradual and longcontinued degradation of government had sapped its strength, and no confusion of principles had deended the masses.

No one would think of asserting that such an outbreak demonstrated the incapacity of the English for self-government, as no one would think of drawing such an inference in this country from the anarchic period of the Draft Riots during the War of the Rebellion. In France the success of the Jacobins had been led up to, and facilitated by, the continued cowardice and partisan trickery and selfishness of all parties. The responsibility for the Terror must be divided. Neither the King, who fell a victin to it, nor the who followed them to the Place de Greve, nor the be held blameless. Each and all contributed to the relaxation and subsequent withdrawal of disfury, to the animosities which resulted in desperate attempts by one faction upon another, to the pervading confusion between sentimentality and duty, which poisoned the very sources of reason and opened the door to the frantic and bloody doctrines which so swiftly translated themselves into equally frantic and bloody deeds.

It was a sign of very unusual clearsightedness that Madame de Stael came out of the Terror a republican. It proves her right to be considered one of the keenest political thinkers of her age. When the Convention had reached the end of its tether, on the 18th Brumaire, and Napoleon picked up the crown of France which he had found lying on the ground," a new contest was begun for this remarkable woman. Napoleon has been sufficiently berated for his persecution of Madame de Stael, and the irrelevance of his accusers has been shown in bitter complaints of his want of chivalry and manliness in thus pursuing a woman. Surely Napoleon's career ought to have been a sufficient answer to attacks of this kind. He was one of the most thoroughly practical men who ever lived. He never acted without a motive, and the character of his action was always governed and determined by the force and direction of the motive. To have persecuted either man or woman from merely personal caprice or malice would have seemed absurd to him. He brought everything to one test-was it calculated to serve or to injure him? Now, he recognized in Madame de Stael an influence which was strongly and persistently antagonistic to his interests. He would have bought her, as he tried to buy Lafayette. but he could not do this. As he was unable to secure either her silence or her support, he banished her; and in so doing he clearly recognized the formidable character of the opposition he sought to paralyze.

Sainte-Beuve relates that in 1808 Napoleon said to the poet Fontanes, whom he had just cominated grand master of the University: " Fontanes, do you know what astonishes me more than anything else in this world? It is the inability of mere force to organize anything. There are only two things in the world-the sword and the mind. In time the sword is always beaten by the mind." In those words he showed how clearly he perceived the nature and extent of the danger by which he was menaced through the power exercised by Madame de Stael. He would not allow her to reside within forty miles of Paris, lest she should organize revolt against him by renewing the spirit and love of liberty. Later he evicted her from the country, and when his word was law on the continent of Europe he pursued her through Germany and Austria and to the frontiers of Russia with police interference, espionage and persecution. Nothing shows so clearly the intellectual force she wielded, and the power in the State she could be when opportunity offered. From his point of view Napoleon was justified in silencing her, since he could not persuade her; but how women would have held out as she did, through ten years of exile, against the master of the world? It was a terrible trial to her, for her love for Paris was passionate-or perhaps what clung closest to her heart was that life of the intellect which had its full fruition at Paris alone. Conversation, indeed, she must and would

have, whether at Paris, at Ouen, at Coppet, or at Weimar, and her conversation was, according to the nearly universal estimate of those who had heard it, most interesting and impressive. She had a wonderful power of statement. Her mind not only clarified but lighted up the subjects of which it took cognizance, and her judgment acted with equal swiftness and soundness. In discussing politics she exhibited a sagacity and coolness such as few men are capable of, and her conclusions on that subject were never vitiated by feminine sentiment or ideality. She was as practical, was a hearty approver of the Revolution so long in short, as her imperial enemy, and it is quite possible that he thought her all the more dangerous for her ability to suggest working plans opposition. In but one particular did she fail to rise above the prejudices and weaknesses of her time and nation. She thought the British constitution the best in existence, and she believed it possible to adopt it in France. She failed, like Lafayette, to realize the essential differences of race and training which made it impracticable to govern France under the English constitution. She remained under the delusion, which belonged to the period, that mere words could change human characters, dispositions and capacities. Yet this blindness was not habitual with her. In Germany, which she saw at the lowest point of political degradation, she was able to recognize the splendid potentialities of the nation, notwithstanding the darkness of the existing situation, and she was confident enough to utter prophecies of which every word has been fulfilled since her death.

In literature her achievements were remarkable, and not less for their variety than for their character. In her book upon "Germany" she showed strong powers of observation, breadth critical judgment and a striking ability to discern a promising future in a gloomy present. This is the more noteworthy since it is apparent that in personal intercourse with distinguished Germans she often conveved an impression of French parrowness and conceit which vexed the souls of men like Goethe, Schiller and Wieland. Her "Observations on the Revolution" might have been written by a veteran statesman. Her novels, "Delphine" and 'Corinne," are marked by passion, imagination and a strong romantic tendency. In her essay on Fiction she exhibits a critical faculty of a high order, and capacity for taking extended and comprehencive views. So versatile an intellect, such strong sense and such case of expression are rarely united, and the combination made Madame de Stael a truly wonderful woman, and an adversary not unworthy the anxious hostility even of the Emperor Napoleon. Her resolute persistence was not the least important of her traits, and if it entailed upon her prolonged suffering, it strengthened her character and increased the nobility of her historic position.

In her declining years she perhaps ceased to believe in the possibility of a republe. After Wa terloo, when the allies dictated terms of peace at Paris, she gave in her adhesion to a constitutional monarchy. It is indeed possible that she thought the retention of the Bourbons the surest mode of demonstrating the futility of reversion to the old form of government. Moreover, it was then evident that the establishment of a republic would not be sanctioned by the Allies, and that conseguently any attempt in that direction would be waste of energy. It may also be that as her career drew to its close the strong vitality which had inspired her previously was wanting to the conception of her later political views, and that her return to conservatism was quite as much constitutional as mental. Such changes are liable to give to the failing forces of age misleading appearances. As regards her personal life little need be said. The Boron de Stael was a poor husband, and she did not mend matters greatly in choosing his successor. Her relations with Benjamin Constant were such as her time tacitly sanctioned, whatever may be thought of them now; and while she certainly was not an "emancipated" woman after the type of George Sand, she claimed and exercised an unusual measure of independence. That she sought to bring up her children carefully and well cannot

be doubted, or that she desired them to resemble

their mother as little as possible. Yet she was

curiously disappointed when she discovered that

they did not take after her intellectually, and com-

plained that she should never be able to under-

stand or fully sympathize with them. Lady Blennerhassett gives probably all the facts that are likely to be known concerning this interesting and influential personality, and if the reader's patience holds out to the conclusion of these solid and capacious volumes, he will have derived from them a full, though not a skilfully ordered survey of one of the most pregnant and fascinating periods in history. He will further have satisfied himself that the reputation of Madame de Stael nobles, who shared his fate, nor the Girondists, is as solidly founded as that of any historical personage, and that if contemporary judgment has Constitutionalists, nor even men like Lafayette, can erred in regard to her, it is in understanding the importance of the part she played in the great drama of the French Revolution. She stands out cipline, to the timid concessions, which fed mob clearly from among the crowd of active, vigorous and fertile minds of her time as the most distinguished of the few high spirits that clung to liberty through good and evil repute without a suspicion of ulterior selfish purposes; and she is refused to be misled by the glamor of pseudopatriotism or pseudo-glory, but held the balance firm and even, yielding neither to masterful anarchy on the one hand nor to splendid despotism on the other.

SOME NEW NOVELS.

THE OPEN DOOR," BY MISS B. W. HOWARD.

THE OPEN DOOR. By Blanche Willis Howard. 12mo, pp. 436. Houghton, Mifflin & Co. THE LADIES' GALLERY. By Justin McCarthy, M. P., and Mrs. Campbell-Praed. 12mo, pp. 352. D. Appleton & Co.

GRANDISON MATHER; OR, AN ACCOUNT OF THE FORTUNES OF MR. AND MRS. THOMAS GARDINER. By Sidney Luska (Henry Harland.) 12mo, pp. 387. Cassell & Co.

Miss Howard's last work is a very good one indeed. and thoroughly fresh and unhackneyed both in the prevailing motive and in the types of character presented. The idea which gives the title to it is the flerce struggle which proceeds in the mind of Count Kronfels as to his own destiny. A gallant young noble of wealth and position, he has, through a fall from his horse, been crippled for life. His spine is injured, and he finds himself condemned, like Heine, to a " mattress grave" just as life was opening before him most alluringly. In this situation he applies for counsel to the old philosophers, and he finds in Epictetus this passage: "Above all things remember that the door is open. Be not more timid than boys at play. As they, when they cease to take pleasure in their games, declare that they will no longer play, so do you, when all things begin to pall upon you re-tire. But if you stay do not complain." This comforts him. He reflects that the door is always open, and that if he decides to play no longer, he can always retire; and the assurance that he is the arbiter

of his own fate prevents him from acting precipitately. The purpose of the story is to show how at last the open door is closed by Love, and this is worked out with great skill, delicacy, power and charm. No where has the author conceived so many original and well-sustained characters. Count Kronfels's mother. the Countess Adelheid, with her pet dog " Mousey," is really a revelation. The utterly and meanly selfish old woman, with her pride, her sham sentiment, her ridiculous devotion to the ill-conditioned cur that alone possesses such affection as is possible to her, is admirably presented. As to "Mousey," he is entitled to bench in the Temple of Fame by the side of Marryatt's "Snarleyow" and "The Laird's Jock" of "Redgauntlet"-though the latter is consigned by the legend to a sulphurous locality, and one which may seem more in consonance with the advanced diabolism exhibited by " Mousey" himself. All the scenes in which the dog and his mistress figure are capital, and the sub-acid flavor with which the heartless, feeble-mindet Countess is touched enhances the sometimes grim numor of the situation. The old Countess is in the habit of profeuring young girls as companions. always begins by lavishing extravagant demonstrations of affection and confidence upon them. She always ends by distrusting, misliking and packing them off. The beroine, Gabrielle von Dohna, a distant relation of the Kronfels, is the latest experiment in confidantes and companions. Gabrielle is a charming young creature, and it is no wonder that poor Hugo, the invalid, feels her presence to be a benediction, and in spite of his utmost resistance falls in love with her. But the gloomy mood of Hugo is exercised meantime by another delightful person, one Dietz Bernhard, a stonecuffer, with a beautiful tenor voice and a noble, simple, strong nature.

Dietz comes to chat with the Count every day, being at work on a new building near by, and his very atmosphere so abounds in calmness, health and in that he stands between Hugo and that open door" to which in his solitude his despaireyes are ever turning. For some the Count's mood is proof against all forms of consolation, for the pressure of material facts is terrible. and what can gainsay or neutralize the unalterable reality of his physical wreck, the hopeless prospect of his paralyzed life? Inevitably the contest within is flerce and obstinate, and when the crippled man realizes that Gabrielle has his heart, all his manhood rises up in revolt against the thought of revealing avail himself of the "open door," and so take himself out of her way. The honest, sunny-souled Dietz comes to the rescue here, and cently leads the tormented in valid to take an interest in the sorrows and sufferings of others. Thus insensibly he reattaches himself to the

world from which he had seemed to be cut off, and he is stopped on the descent toward misanthropy Gabrielle, who has had a thoroughly unconventional education, her father having taught her himself, and her mother being dead, enters the world singularly unsophisticated, and with a habit of plain speaking and straight thinking which soon brings her into disfavor with the old Countess and puts her at odds with the false and hypocritical society to which she is intro-

Her intolerance of the marriage of convention in spires her with so much boldness toward the pretty but wilful Mercedes, who is affinneed to a hideous, decrepit old Ambassador, that the girl's is stirred to the point of breaking the infelicitous engagement, with happy results for herself, thanks to the adroitness of the Frau von Funnel, who is an other highly original and most amusing personage. The Frau Major," as she is commonly called, manages everybody by the simple plan of praising everybody Nobody ever heard a calumnious or unpleas critical word from her lips. has only commendation, apology, defence, excuses for every one, and as her remarks are repeated they make friends for her in all directions. The "Frau Major" is the only person who can manage the Counter Adelheid, but she does it with case and by making the perverse old woman think she is having her own way There is not much plot in the story, but the various tableaus are so spiritedly drawn that the reader does not miss it at all. The story is, moreover, of a kind not to need intricacy of situation, for the main in terest concerned is psychological. There is a final convulsion, the most agonizing of all, and Hugo thinks he is very near to the open door, when the supremi moment comes, and Gabrielle's resolute love closes it. and takes position there to guard it forever. Whether in the beauty and subtlety of the central conception or in the skill, insight, humor and brilliancy of the working out, the story is equally admirable and deserving

Mrs. Campbell-Praed and Mr. McCarthy continue to work together in fiction with satisfactory results. In "The Ladies' Gallery" the element of romance is tronger than in "The Right Honorable," but whether this is due to a larger infusion of feminine ideas is a question not easily answered. There is novelty in the plot, and room and verge enough for the most dranatic and sensational situations. An Australian girl makes an unhappy marriage. Her husband turns out gambler, drunkard, and finally a defaulter. sent to prison for a long term and she goes to England. Another man falls in with the husband, who has es caped from prison and wandered into the bush. They discover together a rich gold mine, and become partners and close friends, the escaped convict having re pented and reformed, and become a sort of Jean Valcan. The other, Richard Ransom, goes to England millionaire, meets the convict's wife, not knowing her position, and falls in love with her despite her warn ings. Out of this complication inevitably arise great difficulties and sufferings for Ransom and Berenice, and they are severely tried, but come out of the ordeal pure and steadfast. Ransom is placed between his duty to his bosom friend and his love for that friend's wife. The wife hates the memory of her husband, who till treated and humiliated her, and the relations of all concerned appear to be so intolerable that nothing short of a co-operative suicide is capable of bringing about a solution. This difficult and delicate state of affairs is nevertheless unravelled with much adroitness by the authors, though in the end they find it necessary " remove" one of the principal trio, and we shall not which one. The interest is well sustained throughout, and the characters are natural and vivid, though perhaps that of Miss Phillipa Dell, the young writer who makes "copy" of all her friends, even her lovers, may be thought to approach caricature. Whether a young

Australian, even though with two and a half millio sterling, could secure a sest in the House of Co so easily as Dick Ransom does, is a question which would have been thought doubtful had not so ex-perienced a member of the House as Mr. McCarthy made himself responsible for the situation. The reformation of "Binbian Joe." moreover, is almost too radical to be consistent with the common experience of frail human nature, which is unfortunately not prone to rise to any height of heroism after having once fallen so far as Gregory Florence had done. There are more precedents in than out of fiction for such startling and admirable transformations, and though both Dickens and Victor Hugo have given countenance to the idea. the realistic school will never consent to so daring a use of the optimistic imagination. For all this "The Ladies' Gallery" is an interesting novel, and one which holds the attention firmly from beginning to end.

Mr. Harland has written a lively and amusing story of a young man who is driven by the force of circumstances to attempt to make his living by writing. In order to heighten the flavor of his hero's experiences. the author has married him just before he finds himperhaps the very first in the small minority who | self thrown upon his own resources by the defalcation and suicide of his guardian. He is a plucky young fellow, and buckles to work, or would do so if he could find work, but that is the difficulty. The newspapers will have none of him, for he has neither experience nor influence of any kind to recommend him. Naturally his lines are hard, and after various humiliations and descents in the scale of living, the young couple stunible upon a benevolent and cultivated family of German Jews who welcome them to their home with a cordiality and an indifference to pecuniary considerations, such as one encounters, alas, oftener in the warm imaginings of fiction than in the actual experiences of a cold and selfish world. At the right moment also Tom Gardiner obtains a \$1,200-clerkship in the city government, and having thus secured bread and butter, he begins to write novels.

Considering how many exceedingly bad novels man-age to get published, not only every year, but every nonth and week, one can but wonder at the tradition which puts innumerable lions in the path of the good novels. Judging from the character of the crop it might almost be thought that publishers were banded against meritorious fiction, but threw wide their doors to the producers of rubbish. We are not sure that we ought to comment Mr. Harland for following this tradition. It is true he hedges by making Tom Gardiner's first novel only so-so, but then he represents a veteran author as being much taken by the virgin effort Some actual experience is evidently drawn upon in this part of the story, especially as regards the pubnature about that incident which puts it on the plane of reality. Although Gardiner is left apparently established as a professional author, and although he is represented as taking his wife to Europe on the profits of his literary work, we should not advise any amateur romancer to give up a \$1,200-clerkship-or even a much humbler employment-upon the strength of this interesting but not too realistic tale.

LITERARY NOTES.

Mr. Rider Haggard is devoting himself to the painting in words of royal lattes. Having given to the world a portrait of Cleopatra which certainly seems to wear the color of truth, he is now contemplating a story with Queen Esther for a heroine. proposed journey in Asia Minor and Persia will furnish the local atmosphere.

Professor Henry Drummond, author of "Natural Law in the Spiritual World" and of "Tropical Africa," has written for the June "Scribner" a paper on "Slavery in Africa." Professor Drummond believes that the closing years of this century will witness the rise of a great international movement for the abolition of

It is related concerning Mr. Howells that he one appeared in ordinary evening dress at a costume ball where every one was expected to attend as one of Walter scott's characters. He cleverly justified this irregularity by explaining that he was representing one the best-known characters in Scott's novels, the oft-recurring "gentle reader.

The American Library Association will meet at St Louis next week. The programmes include annual reports on cataloguing, charging systems, classification, fires, library architecture, the reading of the Papers are promised by young, and Sunday opening. Mr. W. I. Fletcher, on "Library superstitions", by Mr. W. E. Foster, on "The Use of Subject Catalogues"; by Mr. G. W. Harris, on "German Publishing Methods"; by Mr. N. D. Patten, on "Library Architecture"; by Mr. T. H. Wallace, on "State Libraries," and by Mr. J. C. Whitney on "Accenta."

Gail Hamilton has written three papers on what she has entitled "The Murder of Philip Spencer"-the tragle execution at the yard-arm for mutiny of the son of Secretary Spencer. These papers will appear in "The Cosmopolitan."

There are said to be in the Library of the Vatican 23.580 MSS., a large proportion the "Codex Varicanus," has hitherto been so jealously guarded that even professed scholars have not been allowed really to examine it. It is now, however, writing, the MS, is singularly fine; the letters are clear, distinct, and well formed, and there is plenty of space between the lines, so that the reading of t becomes, with a little practice, by no means difficult. Another treasure also to be found in the same case is the palimpsest copy, discovered by Cardinal Mai, of Republica." The most interesting feature in this interesting fragment is the complete success with which the ancient underlying writing has been recovered. It is harriv possible to believe that the up by other writing for perhaps a thousand years.

Another treasury of valuable MSS, is that on Mount The total number of MSS, in the twenty libraries on this mountain is 5,579. Professor Lambros is cataloguing them, and expects to find among them many things of unique interest to the biblical student.

"Life in Montana" is the ritle of a forthcoming work by N. P. Langford. It will be issued by Cunples & Hurd in two volumes, and is described as picturesque.

The late Louis Ulbach was the means of intro ducing to the world the pretty but far from important book of the Queen of Rumania, the "Pensees d'une When travelling in Rumania, he was presented to the Queen, and enthusiastically regretted that he couldn't read any of her works in German. Thereupon attendant courtlers informed him that that precious privilege might be his in French. So French album of the poet-queen was brought and the delighted Ulbach induced the author to publish selections from it.

Of Ulbach's almost painful carefulness of style, it was once said that "he would split a hair in

That useful little publication, "American Notes and Queries," is about to enter upon its third volume with the addition of several excellent features. Each issue will have a table of contents and the department of communications will be subdivided into "Replies," which shall contain answers to the queries referred to correspondents, and "Communications," which shall contain new subjects for discussion or continuations of questions that have from that to time appeared in the magazine. A column of notices of books and periodicals and a department of books wanted or for exchange will also be added.

from The Portland (Me.) Express.

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Names of dogs make an interesting study and it is rather a wonder that so many names can be found differing so much from each other. Names are not always fittingly chosen. For example, chartle is hardly a good name for a female dog, while Dido is not exactly right for one of the opposite sex. Rose is the name of a black male dog in this city, about as good as, nowball for a coal-black negro, or Bianche and Lilly for a young lady of a decided brunette type. Jack appears to be the favorite name, the Jacksbeing in a decided plurality, with Prince a good second. Jack, the horse-car dog, is licensed, the hoys chipping in and paying the bill. This dog Jack doesn't belong to anybody, so far as is known, but has nor friends than any other canine in this city. He is cared for by the horse-car boys, and they would as soon think of any ridiculous scheme as to let Jack go unilicensed. Names chosen for Portland's dogs are not always

Names chosen for Portland's dogs are not always emphonious. Golly Hoppers is perhaps the oddest name on the list. Golly Hoppers belongs to a gentle man well known throughout the State, whose judicial ability is acknowledged everywhere.

"Jip" is a popular name for dogs, especially for the pugs and black and tan pets. But they don't all spell it with a "J." The more exclusive and aristocratic kind affect "Gyp." while "Gip" is not unknown, but is more pleteism.

The Judge and the Major have namesakes among the dogs. There is one Ben Harrison and one Grover Cleveland, both likely dogs, though presumably Ben's star is in the ascendant just now. Ino and the are both here in town, but curiously there are no Henoes, so far as heard from up to the present time, and so the conjugation is incomplete. Let somebody christen a dog Heno at once.

Out of a list of about 400 dogs examined by the

reporter there were seven named Jumbo and five named Bruno. Such good oid names as Carlo and Rover occur frequently, and with such names to be had it is hard to understand why anybody should call his dog Masher or even Mikado. Other frequently occurring names are Beppo, Dandy, Skip, Fido, Don, Ned, Spot, Grover, Nero, Sport, Topsy, Mig and Ned, Spot, Grover, Nero, Sport, Topsy, Mig and Neauty, while Cipde, Rex. Colonel, Geoffrey, Mimrod, Naso of Maine, Lill Pud, Yum-Yum, Buster, Ohle, Duke, Robble Burns, Growler, Glenam, Max, Otto, Jack Logan, Laddie, Nikle, Guess, Cilo, Caesar, Mollad Bawn, Parnell, Rose, Don Pedro and Oscar Wilde offer but once in the list licensed thus far.

HISTORIC SAYINGS.

ATTRIBUTED TO THE WRONG PERSONS. From The Gentleman's Magazine.

ATTRIBUTED TO THE WRONG PERSONS.

From The Gentleman's Magazine.

M. Fournier dwells with justice on the political importance to a King of France of the power to deliver himself of bon mots; and Louis XIV undoubtedly possessed this power to a greater extent than Louis XV or Louis XVI. In fact, the latter actually paid a considerable aum to the Marquis de Pezay for supplying him with answers for anticipated contingencies. Plants the Prince de Ligne declares he was present when Louis received great credit for words uttered in accordance with the Marquis's instructions. The latter had thus given them in a letter: "Your Majesty is soon going to some horseraces; you will find a notary writing down waters between the Count of Artois and the Duke of Orleans. Say, Sire, when you see him: "Way this man!" Needs there writing between gentlemen! The word of honor is enough." There is something truly absund in the idea of the King actually uttering these words in a pompous voice and with great effect in the very event for which they had been prepared.

Louis XV suffered for want of a Marquis de Pezay, for he never achieved reputation for the wit of his tongue, and the sayings ascribed to him are of doubtful authenticity. It was not the King, but the Ponipadour, for instance, who gave utterrance to the celebrated Apres nous le deluge, which expressed so well both the Spirit and the presentiment of his reign. But the King did probably say, when the remains of Madame de Pompadour were ahout to be taken from Madame de Pompadour were ahout to be taken from Madame de Pompadour were ahout to be taken from Madame de Pompadour were ahout to be taken from Fouriers.

In historical pictures Sully is generally represented in historical pictures Sully is generally represented.

But the Rife did probably say, when the remains of Madame de Pompadour were about to be taken from Vorsailles to Paris, and the rain was pouring down.

"The Marchioness will not have fine weather for her journey."

In historical pictures sully is generally represented as considerably older than his master, whereas the King was older by seven years. But the pictorial art should, perhaps, he allowed some license in the matter of history. It is a question of degree; but when we meet with pictures of Lonarde da Vinci dving at Fontainebleau in the arms of Francis, L. and it is proved conclusively that, wherever the girst painter died, the King at the date in question was at St. Germainen-Laye, it seems permissible to raise a protest. And on the supposed coasion it is said that Francis, observing looks of disdan among his contest, sebuked their thoughts by saving: I can make nobles when I please, and even very great seigneurs; but God alone can make a man like him we are about to lose. But to how many other princes has not this sontiment been airributed? And who shall say whether it was ever really spoken!

But it is as often ignoble as generous sentiments that are falsely put into the meaths of kings. Louis XIII, when Cling Mars was condemned to death, could hardly have said: "I should like to see the face he is cutting at this moment on the scathacking for owing to an accident to the excentioner have known when at took place; and the saving sent to the securities of the least of the Comb de Saint-Algana in a tumult at Antwerp, in January, 15-3. So the saving attributed by Renatome to Chalenon with reference to the death of the Comb de Saint-Algana in a tumult at Antwerp, in January, 15-3. So the saving attributed by Renatome to Chalenon with reference to the death of the Comb de Saint-Algana in a tumult at Antwerp, in January, 15-3. So the saving attributed by Renatome to Chalenon with reference to the death of the Comb de Saint-Algana in a tumult at Antwerp in the second process of the second process of the second

evening of the execution by the editor of the "Republicaln Francais," and was soon spread all over Paris, she Abbe himself being among the last to hear it, and always, when questioned about it, positively denying it. And it was the journalist Querion who, in 1705, first invented and published as Mary Stuart's the song so ofter repeated over the world, beginning "Adieu, plasant pays de Franco, O ma patrie, La plus cherie," etc. In Brantome's affecting narrative of the occasion, all she said was, "Adieu, Franco, never methinks shall I see thee again." The soon was only Querlon's embellishmen.

casion, all she said was. Adden, rather, casion, all she said it see thee again." The song was only Querlon's embellishment.

To descend from the words said by, or in connection with, kings, to those associated with some of their more distinguished subjects; the phrase attributed to Rabelais when dying, "Draw the curtain, the farce is over," is said to have been the utterance of the Athenian philosopher Demonax, of whom so delightful a picture is drawn by Lucian.

The saying ascribed to Moilere, "Je prends mon bien on je le trouve," has served as an excuse for a host of literary plagiarists, who under the acts of his name take for their own whatever and wherever they please. But Moilere said nothing of the sort, or rather he said it with the addition of a little syllable that makes all the difference. Cyrano, a companion of Moisere's youth, in a comedy played at Paris called the "Pedant Jone," inserted a scene derived from conversation with Moilere. In later days Moilere determined to make Mollere. In later days Mollere determined to make use of his early idea in the Fourberfes de scarie and it was with reference to this particular see: ...at he said: "I take back (reprends) may properly where I find it." A world wide celebrity attaches to the saying. Il

A worst-wise cenerity attaches to the saying, it in ya pus de heros pour sen valet de chambre, and the English writers, when quoting it, generally quote it as Voltaire's; but in reality it was first said by M. Cornuel, who had the art of expressing things with admirable point and terseness. Montaigne, it is true, had said before: "Few men have been admired by their servants"; but the trush, so expressed, would never have made its reputation. There could not be a better flustration than difference between the same thing when ply and when said well. There is a dmonly and when said well. There is a deep between the two, yet so near are they that the might often seem to be but borrowed from the The same thing is conspicuous again in La pre-c'est le vol, for which of course Prudhomme is fa-light is it fair to charge him with having a littsot, who in his "Philesophical Researches of right of Property on Robbery considered in mall written." Exclusive property is a robbe nature? He may have read it and unconse-remembered it, but Brissot's sentence had long-idead when Prudhomme gave these cad when Prudhomme gave it new and permanen

The expression, the juste milieu, was the creation The expression, the juste millien, was the creation of Charles's successor. Louis Philippe, who used the words in the early days of his reign to the deputies of Gaillac: "We shall endeavor to keep ourselves in a juste millien equally removed from abuses of the royal power and from the excesses of the popular power. But that too ended in a revolution at lest. The Talleyrandana, published in the rare and small volume the "Album perdu," consist for the most part of stories scattered through a number of books that had been the light long before Talleyrand. Thus the "Album" attributes to Talleyrand the appropriate phrase with regain to the emigres. "They have learnt nothing and forgotten nothing." But the antithesis had been used before in a letter from le der de Panat, in the year 1796; and who shall bether never before?

Chevalier de Panat, in the year 1790; and who shall say whether never be again such a battle as that of Fontenoy, when, a very short distance dividing the French and English armies, Loed Charles Hay alvanced from the English ranks and shouted; "Gentlemen of the French guards, shoot," and the Comie d'Anteroches, alvanciag to meet him and saluting him courteously with his sword, replied "Monstein, we never shoot the first, shoot yourselves!" This was in accordance with the old French military custom to allow the enemy the advantage of the first, fire, but it would appear from this story that the English did the same. Would either side do the same now! It was the same Comie d'Auteroches who at the slege of Maestricht replied to some one who maintained that the town was impresentable: "That word, sir, is not French." The saying was afterward transferred to the word "impossible."

At the battle of Waterloo, did any one really utter the famous sentence: "The Guard dies and does not surrender"! A grenadier declared that he heard Cambronne say this twice, but Cambronne himself rejected it as absurd, for the excellent reason that he did surrender and was not dead, and at a public bandure many years later he openly disayowed. it. fren. rejected it as absurd, for the excellent reaching the first and surrender and was not dead, and at a public ban quet many years later he openly disavowed it. Gen quet many years later he openly disavowed it. Gen the first dealered that the control of the contro quet many years later no openly disavowed it. Gen-eral Alaya, who was present when Cambronne sur-rendered his sword to Colonel Halkett, declared that he did not open his mouth save to ask for a surgeon to heal his wounds. One cannot but suspect that the grenadler in question possessed a Evely and happy imagination; a faculty which on a battle field nat-urally finds itself particularly at ease. The field of battle is indeed pre-eminently the field for the sceptic.

THE FIRST GREENBACK.

Gaddis, a Cincinnati hack-driver, treasures a dollar bill of the first greenback issue. "The Enquirer " of that city tells that Saimon P. Chase, while Secretary of the Treasury, visited Cincinnati, "Shine, sir! outed Gaddis, then a bootblack, to a stranger in the Burnet House lobby. "Do your prett est," said the gentleman, with a smile, " and I'll give you my photograph." The boy did not fall in very heartily with a graph." The boy did not fail in very heartily with ithe proposition, as he had no particular use for photographs of his customers, but after a little bantering he took the job. Anthe finish, the gentleman handed the boy a brand-new one-dollar bill. "That's my photograph," said he walking away. The boy glanced from his customer to the bill in momentary perplexity. Then the strong resemblance which his customer bore to the vignette in one corner of the greenbark caught his eye, and he knew that the Secretary of the Treasury had been having a little fun with him at his swm axpense.

SORE FROM KYRE TO AVKIR. stirely gone. Flock a mass of disease, tinished one-third is size. Condition Hope Cured by the Cuticura Remedies. in two months. Not a sign of disease now to be seen. For three years I was almost crippled with an awing

sore leg from my knee down to my ankle; the skin was enstrely gone, and the flesh was one mass of disease. Some physicians pronounced it incurable. It had diminished about one-third the size of the other, and I was in a horeless condition. After trying all kinds of remedies and spending hundreds of dollars, from which I got no relief whatever, I was persuaded to try your CUTIOURA REMEDIES, and the result was as follows: After three days I noticed a decided change for the better, and at the end of two months I was completely cured. My fiesh was purified, and the bone (which had been exposed for over year) got sound. The flesh began to grow, and to-day and for nearly two years past, my leg is as well as ever it was, sound in every respect, and not a sign of the disease to be seen. S. G. AHERN, Dubols, Dodge Co., Ge.

Terrible Suffering from Skin Diseases.

I have been a terrible sufferer for years from disease the skin and blood, and have been obliged to shup pub lic places by reason of my disfiguring humors. Have had the best of physicians and spent hundreds of dollars had the best of physicians and spech numbers of dollars, but got no relief until I used the CUTICURA REMEDIES, which have cured me, and left my skin as clear and my blood as pure as a child's.

IDA MAY BASS, Olive Branch P. O., Miss,

Marvellous Cure et Skin Diseases.

The CUTICURA CUTICURA RESOLVENCE and CUTICURA SOAP have brought about a mirvellous cure in the case of a skin disease on my little son eight years old. I have tried almost all remedies and also the most emitted doctors, all alike failing, except the wonderful CUTICURA REMEDIES. ED. N. BROWN, 720 N. 16th-st. Omsha Neb.

Cuticura Remedies.

CUTICURA the great Skin Curs, and CUTICURA SOAP, an exquisit skin beautifier, externally, and CUTICURA RESOLVENT, the new blood purifier, internally, are a positive cure for every form of skin, scalp, and blood disease, from pimples to acrofula, except possibly lichthyosis. Soid everywhere. Price, CUTICURA, See: Soap, 25c. PESOLVENT, 81. Prepared by the POTTER DRUG AND CHI_MICAL CORPORATION, Boston.

77. Spid for "How to Cure Skin Diseases," 64 pages, 50 illustrations, and 100 testimoniais.

BABY'S Skin and Scaip preserved and beautified by CUTICURA SOAP. Absolutely pure.

HOW MY BACK ACHES.

Back Ache, Kidney Pains, and Weakness, Soreness, Lameness, Strains, and Pain RE-LIEVED IN ONE MINUTE by the CUTI-CURA ANTI-PAIN PLASTER. The first and only instanteneous pain-killing plaster.

ART NEWS AND COMMENTS.

THE WEEK IN ART CIRCLES.

NOTES ON THE EXHIBITIONS - ART NEWS ABROAD.

The exhibition of the Society of American Artists omes last upon the season's list. Pictures for this exhibition were received at the Fifth Avenue Galleries luring the last week, and there will be a "private riew" on Friday or Saturday. So far as the public is concerned, these belated exhibitions count for very little, and it is difficult to give very convincing reasons for their continuance. The specific causes which called the society into existence have disapeared, and the exhibitions really represent little beyond an "art for art's sake" which is often purely experimental and tentative in its manner of expression. Yet these exhibitions are interesting to amateurs, as well as contributors, on account of the considerable proportion of workmanlike and some. imes brilliant painting. But it is not hard to see that this would be more effective at the Academy of Design.

effect upon the picture galleries. The general report is that there was no increase in sales, and, some cases, none in attendance. The visitors who remained in the city over Thursday were expected to show a substantial interest in things aesthetic, but they were possibly discouraged by the portraits of Washington in the streets. At the Acadmy and the American Art Galleries there were fewer sales than might be expected ordinarily. Of course the galleries were closed on Tuesday and Wednesday, but it was supposed that some picturebuyers would come on and remain over. But the visitors seem to have been absorbed in the celebration and in sight-seeing.

The "celebration" appears to have had very little

The annual meeting and dinner of the National Academicians will be held at the Academy on West-nesday. The question of a new building or of the enlargement of the present one may be discussed, but it is tolerably certain that no definite action will be taken-the usual result of the annual meetings. Yet the present building does not meet the demands of the exhibitions or of the schools. The pupils are compelled to work in a badly lighted basement, which no sanitary expert would recommend, whereas they should have an upper floor or at least upper rooms with adequate north windows. The utter in-adequacy of the present makeshift arrangement is a familiar fact and yet year after year passes and nothing is done. This is a task for the younger and more vigorous Academiciaus. Whatever may be left undone on Wednesday, it is certain that there will be some elections. Last year the Academicians dis-tinguished themselves by their generous admission of associates, but there is plenty of good material left. The exhibition of the Pastel Club at No. 278 Fifth-

ave, will remain open a fortnight longer, and it will

be found that this brilliant little collection deserves more attention than it has received. Mr. Twachtman appears as the chief exponent of landscape in pastel, ontributing over twenty examples. Some of these are of too slight jexture to find general acceptance and even amateurs will object that some studies represent an excessive devotion to artistic shorthand. But Mr. Twachtman has the great merit of never exhausting subject nor audience. He invites never exhausting subject nor audience. He the imagination and his pictures always contain sug gestions, slight, perhaps, and yet essentially truthful. of the pictures which will be popularly called comhe best example is the beautiful "Road to Ridgefield," a study of gray and yellow road an buildings with accompaniments of green grass and foliage underneath a sky where " the blue that comes after rain," as the Chinese have it, shows between the lightest of white clouds. This might be called one of the more obvious landscapes, but the delicacof its harmonious colors is by no means easily ex-hausted. The study called "Hay Stacks" is another admirable example of picture-making in the best sense of the phrase, and the sympathetic coloring and subtle feeling of atmosphere will not pass unnoted. The apparent simplicity of the pale green and gray sketch, "The Road over the Hill," really disguises a more tactful art than appears in many a pretentions and elaborate composition Mr. Twachtman has done us a service by showing the charm which exists in the humblest and ost familiar landscapes, rightly seen and interpreted Messrs. Weir, Bolton Jones and Palmer are among other contributors of landscape work, which realizes the purpose of the artists. Something more might be said of the charming little garden scene which comes from Miss L. C. Hillis, a new contributor, whose management of a graceful figure among the bright accents of the foreground, with a background of well-moderated grays and greens, shows few signs of the prentice hand. Mr. littelececk's "Tulip Garden" of the brilliant things of the exhibition, but it to feel that the background trees with their is easy to feel that the background trees with their accents assert themselves unduly, and the expression of the atmosphere is less apparent than in the oil picture of the subject. Mr. Harrison's Boys Bathing is of extreme interest as a study of an atmospheric effect, but his landscape is bailer than the artist's usual work. Mr. La Parge's Japanese sketch. Mr. Day's clever "Hay Field." Mr. Walker's "Poet," and studies by Messrs. Beckwith. Wiles and Robinson remain to tempt the inspection of visitors. Messrs. Wunderlich & Co. have added several

pictures to their Whistler exhibition. The largest are two studies of fireworks which recall the famous libel suit a few years since. They are accompanied by several pastel studies of figures in diaphanous draperies, which show some grace of line as well as of color. A study of a young woman in black and yellow is one of the comparatively complete additions, and there are others which exhibit Whistler's clever use of color.

The art schools of the Boston Museum, and th New-York Institute for Artist Artisans and the Pennsylvania School for Industrial Art have been invited by the United States Potters' Association to compete for prizes for designs for domestic pottery The prizes are small, \$50, \$25 and \$20 respectively but the implied effort to develop home talent deserves recognition. Government aid is out of the question despite some pretentious plans recently advanced. and it would profit manufacturers who need applie art in their work to encourage the schools which are endeavoring to train artist artisans. Some firms have endeavoring to train artist artisans. Some firms have done more or less on their own account, but opportunities for education in applied art are, as yet, absurdly restricted. The academic schools usually take no account of applied art, and the schools founded for this special purpose are hampered by lack of means and facilities. On one side there is a want. One firm of carpet manufacturers, with mills in Lowell, pays 22,000 to designers every year, and these designers are foreigners. The firm would prefer to employ Americans, but American designers who will satisfy the requirements cannot be found. This is the story told us by the head of the firm, and it is certain that many other manufacturers would say the same thing. On the other hand, there are a few schools, almost invariably unerdowed and poverty-stricken, which are struggling to train American artist artisans. It would be to the interest of manufacturers to help this work.